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The Bread Loaf School of English

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The Bread Loaf School
of English

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W. STORRS LEE, *Editor*

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The Bread Loaf School of English

at Bread Loaf, Vermont

June 30—August 15, 1931

THE TWELFTH SESSION of the Bread Loaf School of English, which has been conducted since 1920 as a section of the summer session of Middlebury College, will be held at Bread Loaf Inn from June 30 to August 15, 1931. The School will bring to Bread Loaf a group of mature students interested professionally in the study and teaching of English. Bread Loaf is a graduate school, limited in numbers. The student body is drawn from all sections of the country. For the past six years the average number of students in attendance has been 116, representing some 26 states and 48 different colleges annually.

One instructor is provided for every eight or ten students, and the conference plan of instruction is largely used. An informal, friendly atmosphere characterizes the community life of the group. The School aims to create an environment in which students, teachers, and writers may find new inspirations for their tasks, companionship of a congenial sort, and individual help from wise and sympathetic instructors. The staff for 1931 is composed of experienced teachers from 11 different colleges and universities.

The courses are planned especially for high school teachers of English and those interested in the art of writing. They are grouped in five general sections: (a) criticism of literature and the art of teaching English; (b) the art of writing and play production; (c) studies in linguistics; (d) studies in English literature; (e) studies in American literature.

GRADUATE COURSES

The degree of Master of Arts may be earned at Bread Loaf in three or four summers, the work of each season, though complete in itself, being planned with relation to the work of previous and succeeding years. To obtain the Master's degree at Bread Loaf, thirty credits are necessary, twenty of which must be earned at Bread Loaf. (A credit represents fifteen hours of approved classroom work. Each course at Bread Loaf, meeting five times a week for six weeks, carries a semester hour value of two credits.) Ten credits may be accepted, on approval of the administration, for work done at some other institution of approved grade. Transfer credits must be acceptable towards the Master's degree in English at the institution where earned. In general such credits must be earned in courses of a strictly literary nature. Credits earned in psychology or education courses are rarely accepted.

The list of courses offered for credit, which has been secured either by transfer or by examination at Bread Loaf, must include a minimum of two courses in each of the five divisions of the above grouping. No student will be allowed to pursue more than three courses each term. All elections of courses are subject to the approval of the administration at the time of registration at Bread Loaf. Exceptions are made only at the discretion of the Dean.

Admission to the School of English is without examination, but students must satisfy the administration of their fitness to profit by the work offered at Bread Loaf. In general the requirement for admission is a baccalaureate degree from an institution of approved standing, but each case is decided on its merits by the administration.

SPECIAL FEATURES

Evening events of varied character—lectures, readings, informal talks by members of the teaching staff, round table conferences on professional problems, and plays presented in the Little Theatre by members of the course in Dramatic Production—enrich the work of the School and are of great practical and inspirational value.

A series of informal lectures and conferences by distinguished writers and critics who visit the School furnishes an exceptionally stimulating and delightful feature of the Bread Loaf life. Students often have opportunity to meet the visiting lecturers personally and to seek from them counsel in their own work. Among those who have visited Bread Loaf in the past eleven sessions are Robert Frost, Dorothy Canfield Fisher, Willa Cather, George Pierce Baker, Irving Bacheller, Edwin Markham, Charles J. Woodbury, Julian W. Abernethy, Charles S. Brooks, Louis Untermeyer, John Farrar, Katherine Lee Bates, Sarah Cleghorn, Grace Hazard Conkling, Marguerite Wilkinson, Carl Sandburg, Thomas Boyd, Rollo W. Brown, Hamlin Garland, John Macy, Edward Davison, Anna Hempstead Branch, Alfred M. Hitchcock, Walter Pritchard Eaton, William Lyon Phelps, Hervey Allen, Charles Swain Thomas, Isabel M. Paterson, M. Roy Ridley, John Livingston Lowes, Sinclair Lewis and Lee Simonson. A service is held each Sunday evening at which President Moody is usually the speaker.

Bread Loaf is a mountain and an inn as well as a school. The mountain, the fifth highest in the state, stands in the heart of one of the most beautiful sections of Vermont. The Inn is situated on a plateau above the foothills of the Green Mountains, near the base of the highest range, at an elevation of about 1500 feet above sea level. The Inn, which with its cottages, houses all the members of the

school, is a picturesque, rambling structure, dating back to the Sixties, with quaint additions, open fireplaces, and cozy parlors. This old hostelry, made famous by Joseph Battell and bequeathed by him to Middlebury College, forms a little community quite apart from any village, but easily accessible over excellent automobile roads.

RECREATION

Out-of-door activities of varied nature offer an unusual opportunity for students at Bread Loaf to combine in a most delightful manner earnest study with health-building recreation. The situation of the Inn on the very edge of Battell Forest, which consists of over 30,000 acres of wooded mountain land, furnishes an almost unparalleled opportunity for hiking and mountain climbing. The Long Trail, a scenic woodland path that leads along the summit of the Green Mountains, lies only a short walk from the Inn. Comfortable camps, maintained by the Green Mountain Club, are located at convenient distances. Overnight camping parties and Long Trail expeditions, as well as shorter walks, are conducted under the direction of Doctor and Mrs. Vernon C. Harrington, who are thoroughly familiar with the trails and camps in the Battell Forest. All organized trail parties are accompanied by either Dr. and Mrs. Harrington or other authorized and competent persons who have had experience on the trail.

All students who love out-of-door life should come prepared for hiking. Women may write Mrs. Vernon C. Harrington, 4 Storrs Avenue, Middlebury, Vt., for suggestions as to hiking dress. Knapsacks and other equipment necessary for overnight expeditions are provided by the School. Those who do not care for the longer trail expeditions and mountain climbing should come prepared

for short hikes and bird walks. Because of its elevation, the region about Bread Loaf offers exceptional facilities for bird study in summer. It is also of great interest botanically. No finer mountain region is found in Vermont than that immediately around Bread Loaf.

Three tennis courts are provided for the use of the members of the School. Horseback riding over beautiful woodland bridle paths is a popular recreational feature. Trout fishing in the privately controlled brooks of the Battell Estate is also popular. Special arrangements are made on request for members of the School to have access to the excellent golf course at Middlebury. Automobile parties from Bread Loaf to points of scenic and historic interest furnish another sort of diversion. Bread Loaf is easily accessible over excellent automobile roads to the principal highways of the state. Trips to Mount Mansfield or Ticonderoga, Lake George and the Adirondacks and return can be made in a day. Woodstock and White Mountain points, as well as Manchester and Arlington, have also been visited in a single day by Breadloafers.

Tourists through the Champlain Valley will find Bread Loaf an enjoyable side trip only six miles from East Middlebury by a well-kept road through Ripton Gorge, a drive of surpassing beauty. The commodious dining room at Bread Loaf will accommodate transients for meals, but parties wishing to stay overnight should make arrangements in advance regarding rooms, as practically the entire Inn is occupied by the School during the six weeks' session. The Inn is twelve miles from Middlebury, the railroad station for Bread Loaf. Middlebury is on the Rutland Railroad, 272 miles from New York, 200 miles from Boston, and 130 miles from Montreal.

The Davison Memorial Library contains necessary reference books, magazines, and newspapers. A bookstore for the sale of textbooks, stationery, and supplies is main-

tained for the convenience of the members of the School. On request, textbooks are ordered in advance of the opening of the School, blanks being sent out in May to all who have registered. Bread Loaf is a summer postoffice. Members of the School should instruct their correspondents to address them simply *Bread Loaf, Vermont.*

RATES

All charges, except room rent, are covered by a single fee of \$215, which includes tuition in the School, registration and incidentals, and the board at Bread Loaf Inn for the period of the School. Transportation between Middlebury and Bread Loaf will be furnished without extra charge for students arriving June 30 and leaving August 15, but free transportation cannot be expected on dates other than those mentioned. Further information concerning transportation, baggage transfer, etc., will be issued early in June.

Room rent for the session varies from \$20 to \$72, according to the accommodations desired. When two students share a room, a special rate is made amounting to about one-half the single room rate. Applicants are furnished blanks on which they should indicate their preference with regard to rooms. All correspondence regarding reservations should be conducted with *Pamelia S. Powell, Secretary, Middlebury College, Middlebury, Vermont.* A deposit of \$20, payable April 15, is required to hold room reservations until the opening of the session, when this amount is credited upon the student's account, which must then be paid. Deposit fees are not returnable to those who withdraw their registrations.

Since both housing and instruction must be contracted for in advance on a definite basis, no refunds of fees to students leaving before the end of the session can be made.

Guests of the Inn, not regularly registered in the School, may audit courses, with the permission of the Administration, upon payment of a fee of one dollar an hour.

Students are urgently advised to avoid delay and inconvenience by bringing all money for fees, board, lodging, etc., in the form of travelers' checks.

THE INN

J. J. Fritz, Business Manager of Middlebury College, with the assistance of Arnold B. Swift, Resident Manager of the Inn, and Mrs. Kate S. Holbrook, Hostess, will be in charge of the Bread Loaf Inn during the 1931 season.

The Inn will be open from June 25 to September 9. Information regarding rates and bookings for the period before the opening of the School of English and after its close may be had from A. B. Swift, Manager, 22½ Vick Park B, Rochester, New York, until June 15. After this date inquiries should be made direct to Manager Swift at Bread Loaf, Vermont.

Students wishing to have garage space for motor cars should write in advance to A. B. Swift, Manager, 22½ Vick Park B, Rochester, New York. A fee of \$12 is charged for garage space during the period of the School. Cars may be parked without charge at places designated by the Manager.

The Inn will receive members of the School for the noon meal on Tuesday, June 30, that day being allowed for arrival and registration. The opening exercises will be held Tuesday evening, June 30. Classes will begin Wednesday morning, July 1. August 13 and 14 will be devoted to examinations, the arrangement for members of the School terminating with breakfast August 15.

INFORMATION

All inquiries about Bread Loaf, except those specified above, should be addressed to *H. G. Owen, Assistant Dean, Storrs Avenue, Middlebury, Vermont.* Applications should be mailed to the Assistant Dean, who will notify applicants regarding their admission to the School. In addition to the annual bulletin, the following publications regarding Bread Loaf are available: *The Bread Loaf Idea, The Bread Loaf Writers Conference.* Copies of these publications may be had on application to the Assistant Dean.

ADMINISTRATIVE STAFF

PAUL D. MOODY, D.D., President of Middlebury College and Director of the Summer Session.

ROBERT M. GAY, Litt.D., Dean.

H. G. OWEN, A.M., Assistant Dean.

PAMELIA S. POWELL, Secretary of the Summer Session.

INSTRUCTORS

ROBERT M. GAY, Litt.D., Head of the English Department, Simmons College.

VERNON C. HARRINGTON, L.H.D., Boardman Professor of Philosophy, Middlebury College.

FRED LEWIS PATEE, Litt.D., Professor of American Literature, Rollins College.

EDITH R. MIRRIELEES, A.B., Associate Professor of English, Stanford University.

LUCIA B. MIRRIELEES, Ph.D., Professor of English, University of Montana.

HERVEY ALLEN, B.Sc., Poet, Author, and Critic.

F. CUDWORTH FLINT, A.M. (Oxon.), Assistant Professor of English, Dartmouth College.

HORTENSE MOORE, A.B., Assistant Professor of Speech,
Ohio Wesleyan University.

THEODORE MORRISON, Poet, Critic, and Essayist.

BURGES JOHNSON, Litt.D., Professor of English, Syracuse
University.

DONALD DAVIDSON, M.A., Associate Professor of English,
Vanderbilt University.

SHARON BROWN, A.B., Associate Professor of English,
Brown University.

GEORGE K. ANDERSON, Ph.D., Associate Professor of
English, Brown University.

VISITING LECTURERS

ROBERT FROST, author of *North of Boston*, *West Running
Brook*, etc.

CHARLES RANN KENNEDY, author of *The Servant in the
House*, etc.

EDITH WYNNE MATTHISON, distinguished Shakespearean
actress.

JOEL E. SPINGARN, author of *A History of Literary Criti-
cism in the Renaissance*, etc.

LEE SIMONSON, director of "The Theater Guild" of New
York City.

LOUIS UNTERMEYER, author of *This Singing World*, etc.

LIBRARIANS

JOY NEVENS
ETHEL CROCKETT

ADMINISTRATIVE ASSISTANTS

HOWARD C. SEYMOUR
GEORGE YEOMANS
HERBERT NICHOL

COURSES OF INSTRUCTION

*Criticism of Literature
and
The Art of Teaching English*

1. LITERARY CRITICISM. The subject will be developed both historically and practically. An acquaintance with the principles emphasized in successive types of criticism will be secured through study of a textbook, supplemented by readings in the works of noted critics. The class will also be given considerable practice in criticizing literature, the main emphasis being on poetry, because of the greater compactness of the material and the difficulty and complexity of the problems involved. Some attention, however, will be given to the criticism of prose; in particular, a number of book reviews will be analysed comparatively. The criticisms offered by each student will be discussed with him by the instructor in conference, or will form the anonymous basis of classroom comment. By these means the student can be made intelligently aware of the nature and adequacy of his own critical preconceptions, attitudes, and standards.

Textbooks: R. A. Scott-James, *The Making of Literature* (Henry Holt); I. A. Richards, *Practical Criticism* (Harcourt, Brace). Students will find it highly advantageous to procure and study I. A. Richards' *Principles of Literary Criticism* before coming to Bread Loaf.

Two credits.

Mr. Flint.

2. TYPES OF DRAMA. A study of certain great types of drama, beginning with the Greek classic tragedy and ending with Ibsen. Special attention will be paid to dramatic technique and staging. Students are requested to

provide themselves with *Chief European Dramatists*, by Brander Matthews (Houghton, Mifflin Company).

Two credits.

Mr. Gay.

3. THE TEACHING OF ENGLISH. Consideration of the principles underlying high school teaching of literature and composition and discussion of ways and means of presenting material and of motivating work. Students will select and attempt to solve some problems which confront them in their own teaching. They are urged to bring their school course of study, some pupil-work for class consideration and, if possible, their program for the following year.

Textbooks: Hitchcock, *Bread Loaf Talks on Teaching Composition* (Holt); Wilkinson, *New Voices* (Macmillan); Huxley, "A Piece of Chalk," in *Autobiography and Selected Essays* (Houghton, Mifflin, Riverside Literature Series). Students owning copies of the following books are advised to bring them: McCaslin, *Reaching Other Minds* (Knoff); Ward, *What is English* (Scott, Foresman); *Odyssey* (Palmer translation); *The Merchant of Venice*, *Julius Caesar*, *Macbeth*, *The Tale of Two Cities*, *Silas Marner*; a volume of modern verse and of modern essays suitable for high school use.

Two credits.

Miss Lucia Mirrieles.

The Art of Writing and Play Production

4. CREATIVE WRITING. Constant practice, with emphasis upon short stories and prose sketches. Class criticism of all manuscript and frequent individual conferences. The class will be conducted as informally as possible. No required textbooks, although students will be asked to refer frequently to *Writing the Short Story* by Edith Mirrieles.

Two credits.

Mr. Johnson.

5. ESSAY AND VERSE WRITING. This course is intended to provide those who wish to write essays or verse with an opportunity to practise and to profit by criticism. It will be conducted largely as an informal seminar, in which not only the instructor but the members of the class generally will take part in the discussion of work submitted. Essays may be formal, or informal and personal. The one stipulation with regard to verse is that it must be metrical. Textbooks will be eschewed; but a collection of essays and another of verse will be convenient for reference and discussion. Accordingly it is suggested that the members of the course provide themselves with copies of one or both of the following books: *Contemporary Essays* (Edited by Odell Shepard, Scribner's), *Twentieth Century Poetry* (Edited by Drinkwater, H. S. Canby, and William R. Benét, Houghton, Mifflin Company).

Two credits.

Mr. Morrison.

6. PLAY PRODUCTION. A study of the principles and problems involved in producing plays. The problems of mounting a play will be dealt with briefly, with major emphasis upon the problems of directing. Practical experience in meeting these problems will be given members of the course through laboratory work upon the season's productions, in which all members taking the course for credit will be expected to participate. Each student should bring copies of two one-act plays which he would like to produce.

Textbook: John Dolman, Jr., *The Art of Play Production* (Harper & Bros.).

Two credits.

Miss Moore.

Studies in Linguistics

7. HISTORY OF THE ENGLISH LANGUAGE. A study of modern English, with reference to the original sources and

later contributions; the formation and growth of the English idiom. Knowledge of Anglo-Saxon and Middle English is not required.

Textbook: G. P. Krapp: *Modern English* (Scribner's). Other books recommended to students—McKnight's *English Words and their Background*; Greenough and Kittredge's *Words and their Ways*; Jespersen's *The Knowledge of English Language*, and *The Growth and Structure of Modern English*; A. G. Kennedy's *Bibliography of the Writings on English* (Cambridge—New Haven, 1927).

Two credits.

Mr. Anderson.

Studies in English Literature

8. THE VICTORIAN PERIOD IN POETRY, EXCLUSIVE OF BROWNING. A reconstruction of the life and thought of the Victorians as shown in the works of Tennyson, Swinburne, Arnold, Morris, Clough, Rossetti, and other poets between 1832 and 1900. The conflict between the intellectual and the idealistic tendencies of the period will be studied as it grows out of the industrial revolution, the emergence of the middle class, the impact of science on religion, the skeptical reaction, the Oxford Movement, Pre-Raphaelitism, the assertion of democracy, and the rise of a social conscience.

Textbook: Woods, *Poetry of the Victorian Period* (Scott, Foresman, 1930).

Two credits.

Mr. Brown.

9. THE ENGLISH ROMANTIC POETS. A careful study of the poetry of Wordsworth, Coleridge, Byron, Shelley, and Keats, with some reference to minor figures. The emphasis will be on the works of the poets themselves, but one of the aims of the course will be to define Romanticism in the light of its historical causes and the artistic theories that

animated it, with due consideration for modern criticisms of the romantic school.

Textbook: Woods. *English Prose and Poetry of the Romantic Movement* (Scott, Foresman.)

Two credits.

Mr. Davidson.

10. BROWNING. The course is frankly in the direction of an appreciation of Browning, without being blind to the unevenness and the shortcomings of his work. It is based on the principle that a man should be given a good hearing in his own person. In other words, the study is of Browning's poems at first hand and what others say about him is made subordinate to this.

Textbook: *The Globe Edition of Browning's Works.* (Macmillan).

Two credits.

Mr. Harrington.

11. HISTORICAL BACKGROUND FOR ENGLISH LITERATURE. A study of selected periods in English history between the eleventh and the nineteenth centuries, with attention both to the effect upon literature of the political and social conditions of the periods chosen and to the interpretation of those periods by means of literature. Students will find it convenient to bring the historical plays of Shakespeare and any one-volume history of England.

Two credits.

Miss Edith Mirrielees.

Studies in American Literature

12. MODERN POETRY. The method followed in this course will be the reading aloud and comment by the lecturer followed by the class discussion of the texts of modern poems. Such biographical, bibliographical, historical, and critical background as may be barely essential will be

touched upon, or its available sources indicated. The attempt here will be to give the student a direct acquaintance primarily with a considerable number of important modern poems; secondarily with the types, schools, and critical theories of poetry involved. In brief, the emphasis will be upon specific poems rather than upon poetry. Students desiring special instruction in the technique of verse forms should not take this course.

The period covered will be for the most part contemporary. Some latitude in this matter is reserved, however, in which both the needs and preferences of the class will be consulted. Students will be at liberty to submit a certain number of poems (by modern poets) for discussion after consulting the instructor. Two or three hours at the beginning of the course will be devoted to a classification of terms inevitable in the discussion of any poetry, but which are frequently confused. The needs of the teacher will be kept in view and some practical devices developed. Constant personal participation by the class will be required. The course will not consist of a polite monologue with possible thrills. Lecture notes must be written up outside of the class room.

A notebook, a thesis, and considerable collateral reading will be required. For those who desire to enlarge on the work afterward a sound bibliography will be indicated.

Textbook: Untermeyer's *Modern British and American Poetry* (2 vols.) (Harcourt, Brace).

Two credits.

Mr. Allen.

AMERICAN LITERATURE OF THE EARLY NINETEENTH CENTURY. Beginning with the *fin de siècle* of the Eighteenth Century, the course will treat the beginnings of the novel in America, the poetry of Freneau and the "Connecticut Wits," the early magazines, notably the *Port*

Folio, *Monthly Anthology*, and *Salmagundi*, the rise of Irving and the other Knickerbockers, *Godey's Lady's Book*, and the episode of the annuals and gift books. A literary area it is that has been neglected by scholars.
Two credits.

Mr. Pattee.

SCHEDULE OF CLASSES

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| 8:30 | Literary Criticism English Romantic Poets Creative Writing |
| 9:30 | Play Production History of the English Language The Victorian Period in Poetry |
| 10:30 | Browning The Teaching of English Essay and Verse Writing American Literature of the Early Nineteenth Century |
| 11:30 | Types of Drama Modern Poetry Historical Background for English Literature |

THE BREAD LOAF WRITERS CONFERENCE

Robert M. Gay, Director, will be in charge of the sixth session of the Conference which will be held at Bread Loaf August 19 to September 3.

The Conference, founded in 1926 under the direction of John Farrar, formerly editor of the *Bookman*, has brought to Bread Loaf during the past four summers a group of people interested professionally in the problems of creative writing. The purpose of the Conference has been to furnish opportunity for those learning to write professionally to receive honest criticism in an atmosphere of friendliness from a group of experienced writers, critics, and editors. The program has consisted of background lectures on the writing of short stories, novels, articles, and poems, with informal discussions on both the artistic and the practical problems of professional writing, and with particular attention to individual conferences on manuscripts brought by the students.

Among those who have served on the staff of the Conference to date are John Farrar, Hervey Allen, Joseph Auslander, Edward Davison, Robert M. Gay, Herbert Gorman, Doris F. Halman, Addison Hibbard, Gorham Munson, Grant Overton, Margaret Widdemer, Theodore Morrison, Edith Mirrieles.

Among the visiting lecturers in previous summers are Achmed Abdullah, Maxwell Aley, Stephen Benét, Floyd Dell, Philip Dunning, Robert Frost, Henry E. Maule, William McFee, Honore Willsie Morrow, Isabel Paterson.

Beginning with 1931 the duration of the Conference will be extended from ten to fifteen days and the rate for board and tuition will be raised from \$100 to \$125.

A special bulletin announcing the program of the Conference may be had on application to the Assistant Dean, H. G. Owen, Storrs Avenue, Middlebury, Vermont.

